

Kaysersheim,<sup>1</sup> 18<sup>th</sup> Dec.<sup>bre</sup>  
1778*Mon très cher Père!*<sup>2</sup>

On Sunday the 13<sup>th</sup>, praise and thanks be to God, I arrived<sup>3</sup> here safely by the finest opportunity<sup>4</sup> in the world and immediately had the indescribable pleasure of finding a letter<sup>5</sup> from you; [5] – the reason why I did not reply to you at once was that I wanted to give you the most reliable and certain news about my departure from here, but I did not yet know myself – but have finally decided, because the esteemed Prelate<sup>6</sup> is travelling to Munich on the 26<sup>th</sup> or 27<sup>th</sup> of this month, to keep him company again – [10] yet I must tell you that he is not travelling via Augsburg – this involves no losses for me, yet if you maybe have something to order or to enact where my presence might perhaps be necessary, I can, if you so command, always make a short outing there from Munich, because it is very close; – my journey from Mannheim as far as here was, [15] for a man leaving a town with a light heart, certainly one of the most pleasant – the esteemed Prelate and his Chancellor,<sup>7</sup> an indeed honest, solid and lovable man, drove alone in a chaise – the esteemed Cellarer Father *Daniel*,<sup>8</sup> Brother *Anton*,<sup>9</sup> the worthy *Secretary*<sup>10</sup> and myself always drove half an hour – sometimes even one hour – ahead; – [20] only for me, for whom there has never been anything more painful than this departure, [20] this journey was consequently only half-pleasant – it would not have been pleasant for me at all, indeed even *ennuiante*,<sup>11</sup> if I had not already been accustomed, from my youth onwards, to leaving people, countries and towns without any great hopes of seeing the good friends left behind there again, or again soon – [25] meantime I cannot deny, no, must rather confess sincerely to you, that not only I but all my good friends, but especially the *Cannabich* household,<sup>12</sup> were in the most pitiable circumstances when the day of my sad departure was finally fixed; – we thought it was impossible that we should part; – I did not leave until half past 8 in the morning, [30] and yet *Mad:me Cannabich*<sup>13</sup> did not get out of bed – she would not – and could not say goodbye; – nor did I want to make her heart heavy, so I left without making a appearance in her presence – dearest father! – I assure you that she is perhaps one of my best and true lady friends – for I only name a person friend or lady friend who is exactly that in all situations [35] – who has nothing else in mind, day and night, than achieving the best for her friend – harnesses all her wealthy friends, works herself to make him happy; – you see, this is the

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<sup>1</sup> BD: Kaisheim by Donauwörth.

<sup>2</sup> = “My very dear father!”

<sup>3</sup> BD: Left Mannheim 9<sup>th</sup> December, 1778, at 8:30 in the morning. Cf. Nos. 0508/8-9; 0510/29.

<sup>4</sup> BD: Cf. No. 0506/19 ff.

<sup>5</sup> BD: No. 0506. It is not known how the letter was sent on from Mannheim.

<sup>6</sup> BD: Coelestin II Angelsprugger (1726-1783), born in Augsburg, prelate, elected abbot in 1771, vicar-general to the Cistercians in Upper Germany. He and Mozart drove from Mannheim to Kaisheim together in December, 1778, and a little later on to Munich.

<sup>7</sup> “kanzler”. BD: Peter Anton von Bessel, chancellor and first advisor.

<sup>8</sup> BD: Father Daniel Huber.

<sup>9</sup> BD: A serving lay brother.

<sup>10</sup> BD: Fidelis Bayr, chamber secretary.

<sup>11</sup> = “Boring, tedious, bothersome”.

<sup>12</sup> BD: The family of (Johann) Christian (Innocenz Bonaventura) Cannabich (1731-1798), who had already followed the Elector to Munich. He joined the Mannheim court music at the age of 13. After the death of Toeschi (see above), he was sole music director to the Elector in Munich. The Cannabich family became particular friends of Mozart’s in Mannheim in 1777/78. Cf. No. 0057/13. His daughter was Rosa Schulz, née Cannabich, daughter of Christian Cannabich. In 1777 Mozart dedicated the clavier sonata in C KV 309 (284b) to her.

<sup>13</sup> BD: Cf. No. 0057/13. Maria Elisabeth, née la Motte, married Cannabich in 1759. Corresponded with Mozart in Paris, cf. No. 0462/84. No. 0504/6: “I am lodging with *Mad:me Cannabich*”.

true portrait of *Mad.<sup>me</sup> Cannabich* – there is of course self-interest involved; but where does anything happen, indeed, how can one do anything in this world without self-interest? – [40] and what I find extremely pleasing about *Mad.<sup>me</sup> Cannabich* is that she does not deny it at all either; – I will assuredly tell you in person of the manner in which she told me this; – for when we are alone together, which unfortunately happens very seldom, we speak very confidentially; – of all good friends who frequent her house, I am the only one who has her complete confidence, [45] knows all her vexations in house and family, concerns, secrets and circumstances; – I assure you |: we have already said as much to each other :| that we did not know each other so well the first time<sup>14</sup> – we did not understand each other properly; – but if one lives in the house, there is more opportunity to get to know each other; – [50] and it was in *Paris* that I already began to perceive the friendship of the *Cannabich* household properly, since I knew from reliable sources how much he and she busied themselves on my behalf;

I am saving many things so that I can tell you of them and reveal them in person – for since my return from *Paris* the scene has changed noticeably – but not yet completely; – [55] Now something from my monastic life; – the monastery itself made no great impression on me, for if one has one seen Kremsmünster<sup>15</sup> – I am speaking about the exterior, and of what people here call the courtyard – I still have to see the greatest treasures; – what is most laughable in my eyes is the awful military<sup>16</sup> – I would like to know what they are for? – [60] at night I always hear shouting: Who goes there? – but I always dutifully give the reply: How does it taste!<sup>17</sup> – The esteemed Prelate is a truly lovable man, as you know; – but that I can count myself one of the class of his favourites: that you do not know; – but this will bring me neither fortune or misfortune, I think; – yet it is always good to have one friend more in the world; – [65] I know neither *Mad.<sup>selle</sup> Ballon*<sup>18</sup> nor Herr Heigl and his wife<sup>19</sup> – as far as the *monodrama* or *duodrama*<sup>20</sup> is concerned, a singing voice is not necessary at all since not a single note is sung in it – there is only speaking – in a word, it is a recitative with instruments – only that the actors speaks his words and does not sing; – [70] if you were to hear it only once on a keyboard, you would certainly like it; – but if you hear it in performance, you will be enraptured by it, I assure you; – only it requires a good actor or good actress; – now I am in truth ashamed if I come to Munich without my *sonatas*<sup>21</sup> – I do not understand it; – that was indeed a stupid prank by *Grimm*<sup>22</sup> – [75] I have written<sup>23</sup> to him about it as well so that he will now appreciate that it was somewhat overhasty on his part; – nothing has ever angered me as

<sup>14</sup> BD: On the way from Salzburg to Paris; in Mannheim 30<sup>th</sup> October, 1777 - 15<sup>th</sup> March, 1778.

<sup>15</sup> BD: Benedictine Abbey in Upper Austria; the Mozart family must have called there, probably on one of the journeys to Vienna.

<sup>16</sup> BD: The regulations of 1732 for Kaisheim fixed the number of 74 foot soldiers and 14 mounted soldiers to be maintained in the monastery barracks at all times. The description is reminiscent of Leopold's impressions of the soldiery in Ludwigsburg (cf. No. 0053/62 ff.).

<sup>17</sup> BD: Resembling the dismissive retort in Bavarian/Austrian dialect given in No. 0352/92 f. (There literally "How does it taste, scrofulous one?")

<sup>18</sup> BD: Cf. No. 0509/24. Maria (Franziska?) Ballo, later married the actor Johann Georg Murschhauser, who is named in Nannerl's diary (cf. No. 0529/9).

<sup>19</sup> BD: Cf. Nos. 0482/88; 0509/24-30. BD: VIII: Franz Xaver Heigl (1752-1811); Caroline Heigl, née Reiner.

<sup>20</sup> BD: Answering Leopold's question in No. 0509/26 ff.

<sup>21</sup> BD: Cf. No. 0383/84-85. The clavier/violin sonatas KV 301 (293a); 302 (293b); 303 (293c); 304 (300c); 305 (293d); 306 (300l) were dedicated to the Palatine Electress, cf. line 78.

<sup>22</sup> BD: Friedrich Melchior von Grimm (1723-1807), 1748 private secretary to the Saxon Count [Graf] Friese, with whom he moved to Paris, where he was in contact with the Encyclopaedists. Various publications, one of which, in 1763, mentioned the Mozart children. He was living with the Marquise d'Epinay just mentioned. His relationship with Mozart broke down in 1778 during the latter's stay in Paris. After his mother's death, Mozart moved into accommodation in the house shared by Grimm and Madame d'Epinay. Cf. lines 97; No. 0462/40.

<sup>23</sup> BD: No. 0509a, lost.

much as this; – just think about it; – I know that my sonatas have been available since the beginning of *Novembre* – and I as the composer do not have them – and cannot present<sup>24</sup> them to the Electress,<sup>25</sup> to whom they are dedicated; – [80] in the meantime I have taken measures to make sure I am not left without them; – I hope that my cousin<sup>26</sup> in Augsburg has now received them or that they are waiting at Joseph Killian's<sup>27</sup> in the same town – and I have already written<sup>28</sup> that she should send them to me straight away; – Now, until I come myself, I recommend an organist most warmly to you – at the same time also a good keyboard player – Herr Demmler<sup>29</sup> in Augsburg; – [85] I had not thought about him again at all and was very glad when people spoke about here – he has a very good genius – service in Salzburg could be very useful to him on his way to distant fortune – for he lacks nothing except a pointer to the right route in music – and in that I do not know a better guide than you, my dearest father – and it would truly be a pity if he should end up on side roads! – [90] Now the sad *Alceste* by Schweizer<sup>30</sup> is being performed in Munich! – – The best thing |: besides some beginnings, middle passages and endings of some arias :| is the beginning of the recitative O jugendzeit!<sup>31</sup> – and was not good until *Raaff*<sup>32</sup> did it; he did it dotted for Hartig<sup>33</sup> |: who plays the role of *Admet* :| and thus brought real *expression* into it; – [95] but the worst |: besides the bulk of the *opera* :| is quite certainly the *overture*; regarding the bits and pieces which got lost in the chest, it is quite natural that something can be lost easily under these circumstances, yes, even stolen; – the little *amethyst* ring<sup>34</sup> I had to give to the woman<sup>35</sup> who kept watch by my blessed mother because she would otherwise have taken the [...] <sup>36</sup>wedding ring; – [100] The ink well is too full and I am too impetuous in dipping, as you can quite clearly see – as far as the watch is concerned you have guessed it: it has gone to practise;<sup>37</sup> but I was not able to get more than 5 *louis d'or*<sup>38</sup> for it, and that was taking the inner works into account, which were very good – for the case, as you know yourself, was old and is now even entirely out of fashion; – [105] as we just happen to be talking about watches, I would like to tell you that I am bringing a watch with me – a real Parisian one; – you know what was wrong with my watch with the little gems? – how poor the gems were, how crude and clumsy the case was – yet I would not have minded all that if only I had not had to spend so much money for nothing on repairs

<sup>24</sup> BD: Cf. plans in Nos. 0513/9-11; 0516/37-38; 0520/26-27.

<sup>25</sup> “Churfürstin”. BD: Cf. No. 0383/84-85. Elizabeth Maria Aloysia Auguste (1721-1794). Married Karl Theodor, her cousin, in 1742.

<sup>26</sup> BD: Mozart's cousin Maria Anna Thekla Mozart (1758-1841), known in the letters as the “Bäsele” [“little cousin”], cf. No. 0358.

<sup>27</sup> BD: Presumably a descendant of the famous Augsburg engraver Philipp Kilian (1628-1693), who married Susanne Lotter, related to the Lotter in Augsburg who published Leopold's violin school.

<sup>28</sup> BD: No. 0509b, lost.

<sup>29</sup> BD: Cf. No. 0331/67. Johann Michael Demmler (1748-1785), studied philosophy, music teacher, composer and cathedral organist. Schubart considered him to have “true talent for composition”. Mozart met him in Augsburg on the way to Paris in 1777.

<sup>30</sup> BD: Cf. No. 0493/45, where the work is erroneously attributed to Gluck. Anton Schweitzer (1735-1787), composer. Mozart met him in Mannheim, cf. Nos. 0074/15; 0907/51.

<sup>31</sup> BD: A scene in Act IV.

<sup>32</sup> BD: Anton Raaff (1714-1797), son of a shepherd, originally intended for the priesthood, appeared as a singer in Bonn, Vienna, Paris, Lisbon, Madrid and Naples before a longer period of service in Mannheim and Munich. Cf. No. 0120/54.

<sup>33</sup> BD: Franz Christian Hartig (1750-1819). 1768 church music director; became member of a theatre troupe. Tenor, pupil of Anton Raaff. Member of court music in Mannheim since at least 1774. In 1778 helped Mozart's mother in Mannheim; moved to Munich with the court music in the same year. Cf. No. 0408/33.

<sup>34</sup> BD: Present to Frau Mozart from Madame d'Epainay; given by Mozart to the woman who attended his mother during the last days of her life. Cf. No. 0509/59-60.

<sup>35</sup> BD: The woman just mentioned, who attended his mother. Cf. No. 0459/17.

<sup>36</sup> BD: Ink blot.

<sup>37</sup> BD: Watch: cf. No. 0509/60, where the same euphemism (“practising”) is used for being pawned.

<sup>38</sup> BD: = 55 florins.

and adjustments! – and despite that on one day the watch ran one or 2 hours ahead, the next day the same amount behind [110] – the one from the Elector<sup>39</sup> did just the same, and yet was at the same time so badly and frailly wrought that I cannot describe it to you – I parted with these 2 watches of mine, complete with the chains, for a *Parisian* one of 20 *louis d'or*<sup>40</sup> – Now I finally know what time it is again – [115] that is further than I ever got with all 5 of my watches<sup>41</sup> up till now; Now I finally have one out of four on which I can rely; – now may life go very well for you indeed, dearest of all fathers; as soon as I am in Munich I will inform you of my arrival; – meanwhile I kiss your hands 1000 times and embrace my dear sister with my whole heart and am, sir, your

[120] My compliments to all good friends,  
but especially to our dear Herr *Bullinger*<sup>42</sup> –

most obedient son,  
Wolfgang Amadè Mozart

*Heyna's*<sup>43</sup> address is:

à Monsieur / Monsieur Heina, rue de Seine / 125 feauxbourg St: Germain, à l'hôtel de Lille / à / Paris.<sup>44</sup>

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<sup>39</sup> “von kuhrfürsten”. BD: Cf. No. 0370/40-41, 106-107. Elector [Kurfürst] Maximilian III Joseph of Bavaria (1727-1777) was also an outstanding viola da gamba player as well as a composer. Cf. No. 0337/90. On his death, Karl Theodor of the Palatinate (court at Mannheim) succeeded him.

<sup>40</sup> BD: = 220 florins.

<sup>41</sup> BD: Cf. No. 0370/43-44.

<sup>42</sup> BD: Abbé Franz Joseph Johann Nepomuk Bullinger (1744-1810), Jesuit, private tutor, friend of the Mozart family in Salzburg, where he seems to have arrived between 1774 and 1776. House tutor to Count [Graf] Leopold Ferdinand Arco, later to Count [Graf] Sigmund (“Sigerl”) Lodron. Amateur viola player. Mozart called him “his best of all friends” (cf. Nos. 0331/5; 0459/1).

<sup>43</sup> BD: François Heina, husband of the publisher Gertrud Heina, née Brockmüller, who supported Mozart's mother in her last days, cf. No. 0459/16-17.

<sup>44</sup> = “To Monsieur Heina, Rue de Seine / 125 Suburb St. Germain, at the Hôtel de Lille / in / Paris”.